THE USE OF FEMBOTS TO PORTRAIT FEMINISM IN WESTERN CINEMA

Three Case Studies using Cultural Studies and theme analysis to identify ideology representations by Fembots in Sci-Fi movies produced in United States during its feminist waves

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"Only constant repetition will finally succeed in imprinting an idea on the memory of the crowd"
Adolf Hitler

ABSTRACT

Ideologies have different ways to be transmitted and reproduced, one of which is through the cultural industry, including cinema. After World War II (WWII), United States (US) became the principal producer and disseminator of meaning, including the hegemonic ideologies of the time, one of them, male superiority.

As a counterpart there is the movement called "feminism" which popularly has been divided in 'waves', depending on its characteristics and proposals.

Women have been portrait explicitly and implicitly in western cinema, including in the Sci-Fi (SF) genre. I propose that characters also represent ideologies, and one way is using robots with gender.

This way each movie draws a vision of a "real woman", that usually represents the traditional vision of femininity. On the other hand, the "fembot", represents the challenging ideology (feminist wave); and the representation of the hegemonic ideology (patriarchy) portraited by a male character or similar as part of the "good guys" in the movie.

This paper analyzed the themes presented in one representative US movie for each of the last three feminist waves, providing a cultural study of the portrait of the main characters based on the ideology they promote. It also analyzes their interactions, as well as the depiction of their ending as a proposal for the future to come connecting gender and society.

INTRODUCTION

Throughout human history, various mechanisms have emerged to preserve the dominant ideology of a society, justifying a specific economic, political or social system.

These mechanisms or hegemonic devises have been perfected and multiplied, formed by "[...] schools, churches, the whole media and, even, architecture and street names. Gramsci calls this set of devices an ideological structure of a ruling class" [Gramsci quoted in] (Mouffe, 1978, p. 77)

Ideologies allow hegemonies to exist. One of the dominant frames is the male/female dichotomy that originates gender stereotypes[1]. The gender dichotomy consents superiority to men over women, something that has been studied by feminist theorists as a patriarchal social system.

This ideology seeks to be inserted within all social spheres by means of the ideological apparatus, including cinema. Its complexity presents a breakthrough in the way of 'offering' beliefs. Explicit and implicit narratives of oppression and unequal systems have been portrait in movies many times.

"Female characters usually serve the role of the sexual object to be conquered, the bait for the heterosexual male eye, reflecting the patriarchal times in which cinema developed. She will be overly sexualized and, sometimes, masculinized, an essentialist product of male culture and female nature" (Ferrado, 2015, p. 271)

Due to its ability to make social commentary, perhaps one of the most interesting genres is SF. "Art often captures emerging scientific advances or even, (…) the expressive power of art provides us with ways of understanding ourselves and our being in the world. (Gerdes, 2015, p. 315)

One way of doing this is by creating a futuristic representation of our world, and we "ponder whether it will be a good or bad place to be". (Jones, 2017, p. 349)

In that place, robots are used to portrait "the other", a threat or a subordinated, "the same and the chimera". They can communicate with humans, they are based on our "knowledge and categories" and our understanding of them is constructed based on "cultural beliefs" (Ferrando, 2014, p. 16)

As humans we tend to anthropomorphize, which increase our "human likeness of a nonhuman entity". (Broadbent, 2017, p. 642) Robots are not the exception. Even though it is possible to represent an asexual robot, most of movies assign a gender to robots inside the masculine/feminine dichotomy. This dichotomy is one way to create "the other", "since minorities are systematically steered away from technology, it has become a major instrument of elite male domination". [Eileen B. Leonard quoted in] (Ferrando, 2014, p. 4)

"In terms of gender stereotypes, a robot with short hair and flat lips was rated less feminine and more suitable for typically male tasks" [Eyssel & Hegel quoted in] (Broadbent, 2017, p. 640). This has allowed analyze how each gender is portrayed in cinema, a scrutiny quite popular and fruitful. However, I propose something different.

The dichotomies in movies are varied not only explicitly (e.g., good guys vs. bad guys) but also implicitly. It is in this area I want to focus, the implicit representations, specifically of ideologies.

Hence, we can divide movies in two main ideologies, hegemonic and challenging. Inside this dichotomy I elaborate in Patriarchy as hegemonic and feminism as challenging.

Since US culture has been hegemonic in western cultures, I focus my study in US cinema to explore **how feminism is portrait in Sci-Fi movies using fembots and its interaction with patriarchal characters?**

[1] There is a Glossary & Terminology in the Annexes for better understanding of the underline words.

My essay is structured in six main sections as follows:

1. Review of the literature regarding ideology, hegemony, and feminism.
2. Introduction of my theoretical framework, elaborating on Cultural Studies.
3. Explanation of my methodology consisting in Cross-Case analysis using theme examination of three US films.
4. Presentation of my key findings for each movie.
5. Discussion of my individual findings connecting them to each other and in relation to the literature review, delimiting shortcomings and potential for further research.
6. Finally, I will present my conclusions followed by annexes, and bibliography.

REVIEW OF LITERATURE

Political theorist like Iris Marion Young consider that there is a correlation between capitalism and patriarchy, other attribute it to biological disparities or the control that men practice over female sexuality. Wherever the cause is, modern feminists agree that this patriarchal ideology is promoted by media.

The fight against patriarchy has been the cornerstone of feminism, arguing is currently part of the hegemonic system in western societies. (Freedman, 2004)

In Gramsci's vision, there is a wide variety of hegemonic devices from which I have chosen cinema to study how specific characteristics of a patriarchal society are justified and how feminist ideologies are presented as the enemy in western cinema, where the images are censured in the act of production itself. [Horkheimer-Adorno quoted in] (Wolf, 1985, pp. 94-95).

This is true even with basic technology, "there is evidence that people use stereotypical social categories, such as gender, ethnicity (…) when interacting with computers" (Broadbent, 2017, p. 640).

Other studies have analyzed the cultural and social meaning of fembots, most of them supporting the theory of social learning (Collins, 2011, p. 294) and representation of the "ideal woman", the one that does not talk, complain or aged, embodying a sexual objectification, like Pygmalion's Galatea, "she has no identity, no voice, except as an animated embodiment of everything her creator wanted in a woman". (Jones, 2017, p. 348)

On the other hand, there is the portrait of the *femme fatal*, a hypersexualized deceiving woman relying on betray to get what she wants.

Although it is true that each character in cinema is a representation of a specific social construction, they are based on ideologies. "People tend to form a closer therapeutic alliance with robots" (Broadbent, 2017, p. 644) and ideologies are validated or rejected using them.

The dichotomy between distance (they are machines) and proximity (they resemble us) makes robots the perfect mirror. Beginning with Maria, from the German movie *Metropolis* (Harbou, 1927) to the most recent production, *Replicas* (Allen, 2018), "robots can serve as a way to study the human tendency to anthropomorphize nonhuman objects" (Broadbent, 2017, p. 642).

By analyzing how feminism and the hegemonic idea of femininity interact and are portrait in sci-fi movies by using fembots it is possible to extrapolate represented ideologies providing totally new outcomes than the ones explored so far.

REVIEW OF CENTRAL CONCEPTUAL OR THEORETICAL FRAMEWORK

This paper follows Freedman's definition of feminism establishing that it is the "belief that although women and men are inherently of equal worth, most societies privilege men as a group (…) with the understanding that gender always intersects with other social hierarchies". (Freedman, 2002, p. 8).

Although there have been scholars that consider the division of feminism in "waves" as wrong or obsolete (Nicholson L. , 2010). I find them the best way to segment my study[2].

1st wave	**2nd wave**	**3rd wave**	**4th wave**
1910-1959	1960-1989	1990-2011	2012-2018
Suffrage achieved Rooted in antislavery movement	Focused on women as a person. Supporting female sexual pleasure and abortion Promoted by middle class white women Against sexual objectification, stereotypes, sexual exploitation, violence against women, and Patriarchy Radical feminism surged Internal disagreements about pornography and sexual openness, some say is liberating other that is oppressing women	The most transversal wave Multiple visions of feminism Concept of gender as spectrum Believe on subjectivity and constructivism Embracing different identities Different concepts of feminism equal right to exist Concerns about "sexist images and symbols" and the image of women as passive, weak, virginal, and faithful, or alternatively as domineering, demanding, slutty, and emasculating Globalizing feminism emerge	Stressed the ongoing problematic of sexual harassment and sexual assault. Use of internet to report incidents

The main complain about this division particularly about the 3rd and 4th wave is that conglomerate different versions (Nicholson L. , 2010). This apparent flaw that makes it so suitable to analyze movie examples of a period through feminism ideology.

It is in 1910 that the concept of feminism raised in US and until 1960 that becomes a political movement. (Freedman, 2004). Although we cannot assure causality, it is remarkable that is only until then that US cinema starts to picture fembots, even though movies like *Metropolis* and *The Perfect Woman* (Black, 1949) already existed. That is why this paper analyze US movies from the 2nd wave and after.

Even though there is "no consensus about the nature of archetypes". (Jones, 2017, p. 351) The idea of people willing to attribute human values to robots and accept their behavior as a mirror of their own can be explore with robots as semiotic objects, hence, "pulls towards it diverse narratives". (Jones, 2017, p.

[2] Due to space limitations I will not present here a history of feminism, rather I will summarize their main characteristics and differences relevant to this study and based on Estelle Freedman and Betty Friedan recapitulations.

344) and can work as a trope. In other words, "being human forms our frame of reference". (Broadbent, 2017, p. 642)

My framework is rooted in [feminist] Cultural Studies (CS) to analyze the central interplay between text and context, following a historical tradition believing in reality as a social construction. Cultural Studies works with the 'texts' (Ganetz, 2013, p. 127), while using a Feminist epistemology and posthumanism present media as part of the cultural domain.

Hence, the analysis looks more than symbolic violence against women that pretends to legitimate male authority, but rather the implicit construction of protagonists and antagonists looking to legitimate the hegemonic system and what Weber called the "domestication of the dominated" (Bourdieu, 1997, p. 2), in this case women.

Explicitly mainstream SF movies does not challenge the hegemonic paradigm, or the characters fails at it. "Female characters -whether they are humans, robots, programs or other entities – are often regarded as *loci* for comments on sexual and racial conventions". (Ferrado, 2015, p. 271) In that sense, "Feminist applications of "dialectical process" have focused on seeing women's emergence from subjugation in patriarchal systems as such as a process (Byerly & Ross, 2006, p. 6), that arguably acquires more meaning when represents the ideology rather than the group itself.

RESEARCH DESIGN AND METHODOLOGY

To answer my research question in a deep manner, I will elaborate on three case studies, one movie produced in US for each feminist wave, excluding the 1st wave, since there is no case.

My bound system is limited by time (feminist waves) and place (US) because with the end of the WWII, there was a power transition between European forces (mainly UK) and US, which became the prime producer and disseminator of western ideologies that remains in most western nations.

There have been more than 100 movies[3] with fembot characters, being 82 of them produced by US from which the majority have been released during the 3rd wave (42), followed by the 2nd wave (22) and finally the 4th wave (18), which is basically starting. I used other restrictions to select the cases.

1. The validity that scholars[4] give to each movie as illustrative of female representation using fembots.
2. Even though my study focusses on the representation of ideology and not women. Another criterion is how characteristic the explicit portrait of woman is considering its context (limited through female waves).
3. The movie most have been released on theaters.
4. It must involve either well respected directors, writers or actors/actresses.
5. It must have fembots as a primordial character for the development of the story.

Within those parameters I select the following movies for a multiple case study:

- 1st wave (1910-1959) → US did not produce any movie with fembots.
- 2nd wave (1960-1959) → Dr. Goldfoot and the Girl Bombs (Nicholson J. H., 1966)
- 3rd wave (1990-2011) → Terminator 3: Rise of the Machines (Cameron, 2003)
- 4th wave (2012-2018) → Ex Machina (Garland, 2014)

For each movie its specific characteristics and important will be provided in my findings which I come up with by focusing on the cultural product itself using each feminist wave as a comparison model in a qualitative scrutiny of ideological themes, thus, the portrait of women as gender is not the main focus, but rather the portrait of women as a symbolic representation of an ideology.

Hence, each movie is analyzed with its relation to the feminist wave they were released in. This method also allows a cross-case analysis of the evolution of the implicit representation of feminism.

The theme analysis followed the process proposed by Braun & Clarke adapted to movie characters and interactions (Braun & Clarke, 2006). The reason for not using a visual breakdown is because this paper is not focused on the symbology behind film technics (shots, use of color, lighting, etc.).

A theme study also provided the theoretical flexibility necessary for a constructionist approach and an interpretation the data guided by plurality and reflexivity, both essential to answer my research question.

[3] There is a Comprehensive List of Fembots in Movies in the Annexes of this investigation

[4] I use The Palgrave Handbook of Post Humanism in Film and Television index of films and TV Shows to select the movies as well as other studies about female representation.

Braun & Clarke's process was developed as follows:

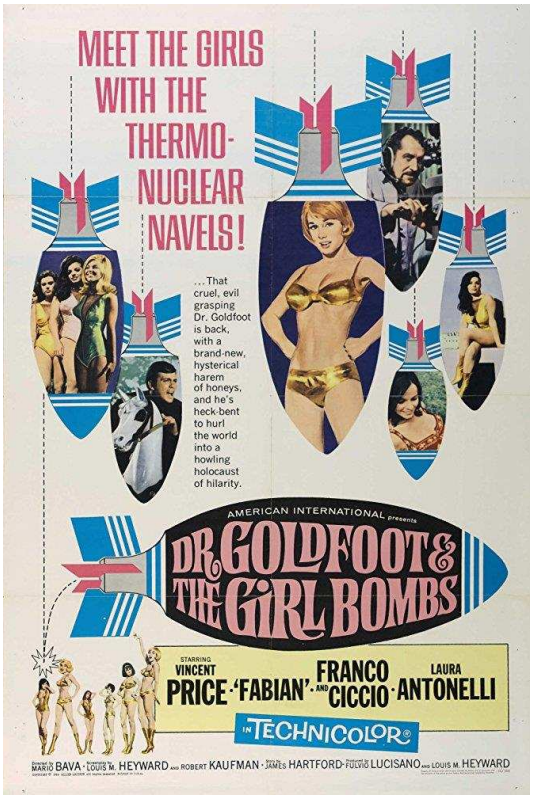
1. The familiarization with the movies was done by watching them, read articles about their production process, reviews, comments and analysis by experts.
2. The coding for each movie was done using analytical commentary of dialogues, scenes, actions and interactions limited by the ideological themes related with each feminism wave. The process was done to each relevant scene where people talked about or interacted with fembots or portrait their counterparts (the 'good guys').
3. The searching for patters was done using a theoretical top-down deductive approach driven by ideological representations in the latent level of analysis. It also acknowledged continuity patterns since the 2nd wave for example, build upon the 1st wave and so on.
4. The review of the themes was done considering each movie individually and as part of a general theme.
5. Finally, naming and defining the themes taking in consideration characters as representations of ideologies not portraits of their gender, hence I focused on the nuances in particular themes (ideologies) within the cases to be analyze using Cultural Studies.

The portrait of humans into robots have been well established, especially on SF movies. "All these readings were filtered through the technological nature of the cyborg characters. It is what set them apart from the other characters, making them distinct and, therefore, suitable as thematic signifiers" (Rhys Owain, 2015, p. 63).

Moreover, the study of ideologies will help us, at least try to, bypass the woman depiction as "the absence which can be filled with male projections" (Ferrando, 2014, p. 7)

PRESENTATION OF FINDINGS[5]

SEXIST HERO VS. FEMINIST VILLAIN (CASE STUDY OF DR. GOLDFOOT AND THE GIRL BOMBS)


MEET THE GIRLS WITH THE THERMO-NUCLEAR NAVELS!
...That cruel, evil grasping Dr. Goldfoot is back, with a brand-new, hysterical harem of honeys, and he's heck-bent to hurl the world into a howling holocaust of hilarity.
AMERICAN INTERNATIONAL presents
DR. GOLDFOOT & THE GIRL BOMBS
VINCENT PRICE 'FABIAN' FRANCO CICCIO LAURA ANTONELLI
IN TECHNICOLOR®
MARIO BAVA · LOUIS M. HEYWARD AND ROBERT KAUFMAN · JAMES HARTFORD · LUCIANO AND LOUIS M. HEYWARD

Dr. Goldfoot and the Bikini Machine (1965) & *Dr. Goldfoot and the Girl Bombs (1966)* are two comedy movies following the adventures of Dr. Goldfoot and his attempt to conquer the world by using fembots. The movies are a parody of James Bond films, particularly *Goldfinger*, released in 1964.

In *the Bikini Machine,* the robots seduced rich men and rob them. The *Girl Bombs'* movie introduces the feature of explosive fembots triggered by kissing a person.

There have been some mentions of these movies in academic studies. In most of them, the idea of fatal seduction is explored (Stratton, 1996, p. 230) as well as the portrait of female as "readily replaceable" (O'Sullivan, 2008).

It is true that the Fembots are mostly dress in golden bikinis, they are all white, slim women and follow the orders of a male character without question him, even being willing to die if the order is given. This corresponding with the mainstream critic in Sex Roles studies that highlight the sexualized or subordinate role of women in media (Collins, 2011, pp. 293-294).

But in retrospective, Dr. Goldfoot and his bikini golden generic replaceable girls are, in fact, feminists. Moreover, they are represented as villains plotting against a patriarchal society.

This effect can be explained due to the proximity that nowadays we have with technology. Studies in the 1970s, for example, show that people were comfortable with a robot image when they looked almost but not perfectly human (Mori, 2012), and also the idea of an unpredictable behavior (Broadbent, 2017, p. 639). What more unpredictable than an explosive kiss.

Dr. Goldfoot is the antihero in both comedy movies. A rogue that at the end of the first film supposed to die but it wasn't, it was just waiting for its next chance.

Notices that I wrote, "its next chance"? Imagine that Dr. Goldfoot is not a person but an ideology, a doctrine that only can reach global domination with the help of brunet, blond and ginger white women willing to do whatever it takes for their dogma, even die for it. This prompts how white middle class women were the promoters of first and second wave feminism. (Freedman, 2004)

The similarity is also express in the strategies of the waves. The first wave focused on subtler persuasions to achieve suffrage, like the burglary bikini thief fembots from the first movie. The second wave was characterized by demonstrations in schools and public places (Freedman, 2004); this clashing approach resembles the explosions of the Girl bombs from the second movie.

[5] In the appendix there is synopsis of the movies from the Internet Movie Database

Additionally, the fembots don't wear long high-heels or bra, moreover they don't need curlers or sashes to be attractive, they are "made" beautiful. One of the most representative feminist protest was at the Miss America Pageant in Atlantic City, where women through high-heels shoes, curlers, girdles, and bras to "the freedom trash can" that was later wrongly described by media as bra burning.

But from the point of view of the "good guys on the movie", the fembots are sensual women taking advantage of their looks to lurk men, seduce them, and take their belongings or kill them. Fembots are presented as women that blindly follow a "doctor", showing them as brainless, speechless, brainwashed simulations of real ladies.

Then again, the Dr. as an ideology contradicts the hegemonic narrative. The definition of "doctor" is not only related to a person that "restores, repairs or fine-tunes things" but also a doctrine expert in its Christianity classification (Merriam-Webster Staff). Dr. Goldfoot specialize in technology, something new, misterioso and hardly understandable in 1960s, like feminism itself. Finally, Goldfoot does not pretend to protect women, but to rely on them to get things done.

During the WWII men where sending to the front and labor was need it in all sectors, so women played an important role during the war, keeping factories running and basically taking over men's jobs. But after the war ended, it was expected that women were back to being wives subjugated to men's decisions in a traditional family role.

The importance of Goldfoot being a doctor relies also on him being the representation of medical advances. During the 1960 the US Food and Drug Administration release the birth control pill (Khan Academy Staff, 2018) which not only provide women with more control over their bodies but also release them for their role as housewife. Working, studying and having a sexual life relatively without thighs was an option for them just by going to a Dr. and get "the pill".

This revolution made around six million women in US using it. However, the controversy about the pill also made that 30 states make it a crime to sell it. Even though including conservatives saw the pill as something positive, the judgment of the pill promoting promiscuity and undermining marriage was part of the hegemonic ideology (Khan Academy Staff, 2018), an ideology that in the movie is represented by the Special Intelligence Command (SIC).

The SIC that chaise Dr. Goldfoot is formed by an all-male taskforce and leaded by Coronel Benson, who constantly ignores his female assistant (Rossana), recommendations.

The film's hero is Bill Dexter, an ex-agent who in his first appearance on screen is trying to kiss Rossana, who respond to Bill's advances by slapping him but soon enough justifying him to Benson by repeating Bill's reasoning: "he was just trying to be friendly".

Rossana is not only the main female character, but the symbol of the "real woman", whose chastity is part of her identity so strongly that when Dr. Goldfoot replace her with a robot, Bill figures it out immediately once the robot shows sexual desire and seductive conducts.

After her cover is blown, Rosanna's surrogate tries to murder Bill, but end up touching a power outlet providing her with "more power that she can handle" and making her break into pieces.

The fembots' conduct remind us how sexual liberation and the self determination of woman's body played an important role in the 2nd wave feminism. Pornography and sexual liberation were a point of division, some women believe these activities were an expression of freedom while others claim they were part of the patriarchy and reinforced male dominance over female body. Sexuality became a political tool.

Rossana is demure, submissive, excusing mans' behavior, and the victim in need to be saved, not to mention the only woman in a SIC agency relevant to the story.

On the other hand, the Girl Bombs are lethal and sexualized females, something that is usually seen as horrifying by the patriarchy and many Sci-Fi representations back it up (Byerly & Ross, 2006, p. 21).

The Girl Bombs only would never justify a man trying to kiss them, but they will kill them on the spot, even if they lose their lives in the process. Fearless Girl Bombs coordinated in a team where they are majority.

Dr. Goldfoot master plan is to kill North Atlantic Treaty Organization (NATO) generals involved in a War-Game and impersonate one of them to still a bomb that would be thrown over the Kremlin hence starting a war between URSS and US.

The movie expose ideology representations of women in opposed views systematically. One of the final fight scenes is set inside the airplane used to through the bomb. Dr Goldfoot's assistant, called Hardjob, fights Rossana.

Not only the name Hardjob resembles the American wartime poster "We can do it!", picturing a strong "hard working" woman but also contrast with Rosanna, which name is a combination of Rose, like the flower. and Anna, meaning Gracious and Merciful (BabyNames Staff, n.d.).

Dr. Goldfoot as a representation of feminism is also represented in his intervention to Rita, SIC's most powerful computer. Rita is not only treated by Benson with tenderness but also remind us of the "right" ideology. Rita is a computer, unlike the fembots, Rita looks like a computer, asexualized and ready to be "penetrated" with IBM cards with the agents (all male) records to find the best agent for each task.

While presenting Rita to some colleagues, Benson states that machines does not make mistakes while he gently pets the computer. However, in the basement Dr. Goldfoot literally cross Rita's cables making her to "make a mistake". This scene explains how Benson is representing the hegemonic ideology of the 1960s. He is happy with an asexual Rita that does not make mistakes until Goldfoot (or the ideology of feminism) mess with her brain.

Another support for the idea of Goldfoot as an ideology is that he does not show any sexual advances on anyone. Moreover, he is the only character that breaks the 4th wall and literally explains parts of the plot to the audience. He is something different than the rest of the characters, something "more real".

Once the bomb is disarmed and fall into Siberia without exploding, everything's come back to normal. Bill and Rossana say good bye at the airport were Rossana accepts Bill's departure stating that "she knows how important his work for him is".

During the WWII men were sent to the front and labor was need if for all sectors, so women played an important role during the war, keeping factories running and basically taking over men jobs. This final scene not only reinforce the eternal waiting expectation that western society instill in women, but also the WWII reference were women needs to go back home while man works.

Bill assures Rossana that he will never have eyes for another woman, but soon enough he sees a lady in green and goes after her. This not only normalize infidelity but also is a capitalist representation of the man following the "green temptation", the money, reinstating him as a provider.

But just like in the first movie, Dr. Goldfoot did not die, because "ideas are bulletproof"[6], he ends up in Siberia without a scratch, aiming to continue plotting against the hegemonic ideology this time in Russia, where curiously enough, Pussy Riot (the Russian feminist protest punk rock group) was formed in August 2011.

[6] Reference to V for Vendetta film.

Representing	Character	Ending
Challenging ideology (2nd feminist wave)		
Feminist ideology	Dr. Goldfoot	Survived outside the system
Main supporter of the ideology	Hard Job	Unknown
Feminists	Girl Bombs	Unknown
Hegemonic ideology (Patriarchy)		
Patriarchy ideology	Coronel Benson	Remained on his position
Ideal man/Casanova	Bill Dexter	Reinstated in workforce
Woman supporting ideology	Rossana	Gets the man/continue in the system
Asexual representation of woman	Rita	Continue inside the system

TERMINATING TRADITIONAL FAMILY MODEL (CASE STUDY OF TERMINATOR 3: RISE OF THE MACHINES)

The Terminator film series is one of the most iconic in SF genre and particularly robot related narrative. Not only that, its main character interpreted by Arnold Schwarzenegger was ranked the 22nd villain of all time in the 100 heroes and Villains' list of Hollywood films for Terminator and ranked 48th hero of all times for Terminator 2: Judgment Day. "It has never happened before that the same character appears on these two opposing lists". (Gerdes, 2015, p. 317)

On the other hand, as a female character, Sarah Connor is the perfect example of the "western tough girl (…) who is more able to withstand physical and psychological difficulties than any of Charlie's Angels". (Byerly & Ross, 2006, p. 25)

Nevertheless, the story is about her child, John Connor, that will grow up to become the leader of the Rebellion in a world dominated by machines, absorbing a powerful woman inside the role of mother. This present the suspicious that her "badass attitude" could be prefabricated.

Yvonne Tasker argues that during "the 1970s, film and TV companies responded to feminism's demands for less stereotypical images of women with films such as

Klute (1971) and *Julia* (1977), made as vehicles for strong, independent women", (Byerly & Ross, 2006, p. 25) in a kind of controlled vindication.

According to scholars, we can track a clear representation of the sociopolitical environment of the time in Terminator movies.

"For example, the aggressively 'muscular' foreign policy of the Reagan administration found its cinematic counterpart in the hulking macho cyborgs of the 1980s, whilst the social responsible, environmental aware 'new man' of the 1990s found expression in nurturing and benevolent technologically enhanced (pseudo-) father figures," (Rhys Owain, 2015, p. 63)

Thomas Rhys also points out that regarding Terminator 3, the female cyborg T-X is portrayed as sexual attractive yet horrific as a representation of "the stridently independent, uber-confident 'modern' woman was demonized as a twisted, domineering and unnatural automaton". (Rhys Owain, 2015, p. 63)

I would like to go deep into this concept by analyzing the differences between the two sides of the story. On one side, John Connor, Kate Brewster (future Connor's wife) and the Terminator (T-850 – Model 101). On the other side the T-X.

As Rhys Owain explains, The T-850 has evolved through the series reaching a father figure for Connor in Terminator 2. On the other hand, the T-X is introduced as something new, moreover, she is "faster, more powerful and more intelligent", as the Terminator explains to Connor.

The T-850 represents a familiar face that has evolve over time, like society has done, it is the representation of a patriarchy looking to redeem itself and acknowledging that "it is obsolete", but also warning that T-X is "a far more effective killing machine". Once again robots became the representation of ideologies. The old patriarchy has evolved to become more benevolent and allowing a new system based on radical feminism (T-X) is a menace, the first model introduce that can "control" other machines and "connect" to internet, an adapted portrait of the supposedly "deceiving" nature of woman.

The introduction of T-X presents a woman ready to take what she wants using her gender as leverage. The first contact she has is with another women who believes the fembot was assaulted (glancing the traditional 'girl in distress' stereotype) since she is naked. But the T-X just replies, "I like this car", in the next scene she is driving it, implying that she killed the women that was trying to help her portraying her as a danger for her own gender equals.

Something similar happen after T-X encounters a police officer but using her sexuality as an advantage. First, she modifies her body to have a bigger breast after watching a Victor Secret's advertisement. "I like your gun", says to the police and the story repeats.

On the other side, the introduction of the T-850 is something different. He goes into a Strip club and take the clothes of one of the dancers. The way he talks and acts, suggest that the dancer is homosexual. Once the Terminator leaves the place with the clothes one, he finds a very feminine glasses on the jacket. He tries them on but through them away and smash them with a foot, reassuring his sexual gender and dominance over the idea of "gender spectrum" presented in the 3rd wave.

So, the T-X is a *femme fatal* that takes advantage of her gender to get what she wants. Even in an interview Kristanna Loken (actress that played T-X) explained it, "she can use her femininity and certain attributes to achieve her goals" (Novidades Cinema - Movie News, 2017).

As the other female character, there is Kate Brewster. Again, the representation of the real lady vs the "fake" one, moreover, the representation of the more traditional woman in 2000s.

Kate's future is to become John's wife and to be his right hand, along with T-850 and Connor himself their destiny is to survive together, to live. T-X on the other hand has the mission to destroy the future of human race.

The moderate feminism and its achievements are portraited in Kate, she does not hesitate to grab a gun and point it to Connor when she fell treated the first time they met, she even tricks him to grab the gun in the first place, this dynamic also occurs almost at the end of the movie when Kate grabs a machinegun to protect John closing the circle but also reinforcing the nurture of her role as a character in the movie and society.

According to Ferrado, "after the popularization of politically correct policies, females were granted another possible role to that of being the object of sexual desire: they could also be the talented sexy assistant, who may rescue the hero, along with the patriarchal schemata (…) accepting the secondary role with honour and devotion, she will not run for the crown of the main hero". (Ferrado, 2015, p. 271)

At the beginning of the movie Kate is engaged, and her fiancé is an important part of her life, she works in as a veterinarian and it is not until her fiancé is killed that the idea of a relation with John emerge, reinforcing the loyalty of a woman.

She is strong but committed to a man and she has a job but is relating to carrying and taking care of living creatures, what has been describe as pink-collar jobs (Freedman, 2004).

This opposition of characteristics between the "good guys vs the bad", "the once that protect life vs the once that want to destroy it", "soft feminism vs radical feminism".

T-X is a more modern Terminator, and has a unique set of skills, including the control of other machines. If technology in Terminator series represent ideologies, or a less the socio-political anxieties of the time, as Rhys Owain considers, the fight is a clash between previos values vs new radical ones, with Kate as kind of in the middle of the spectrum as society is driven by ideologies.

This makes sense as a reflection of the third wave feminism, where there where a whole range of diversity due to the idea of intersectionality and post-structuralism, challenging the constructions of reality based on genders.

Along with the Terminator series, the evolution of women in general has bet for a caring traditional role, even the strong Sarah Connor, whose main responsibility was to give birth and protect her son who was the "chosen one". This role is transfer to the Terminator.

One of the final fight between T-850 and T-X is a fist fight where T-X grabs Schwarzenegger by the genital area, other reference of the castration of the previous hegemony ideologies of masculine supremacy.

While T-X do "whatever it takes" to get what she wants, T-850 is presented in a more human approach. When T-X hacked T-850 to send him to kill John and Kate, despite being a cyborg, he fights his new programing in order to help the young couple and avoid killing them, to preserve the subsistence of a traditional partnership between man and woman.

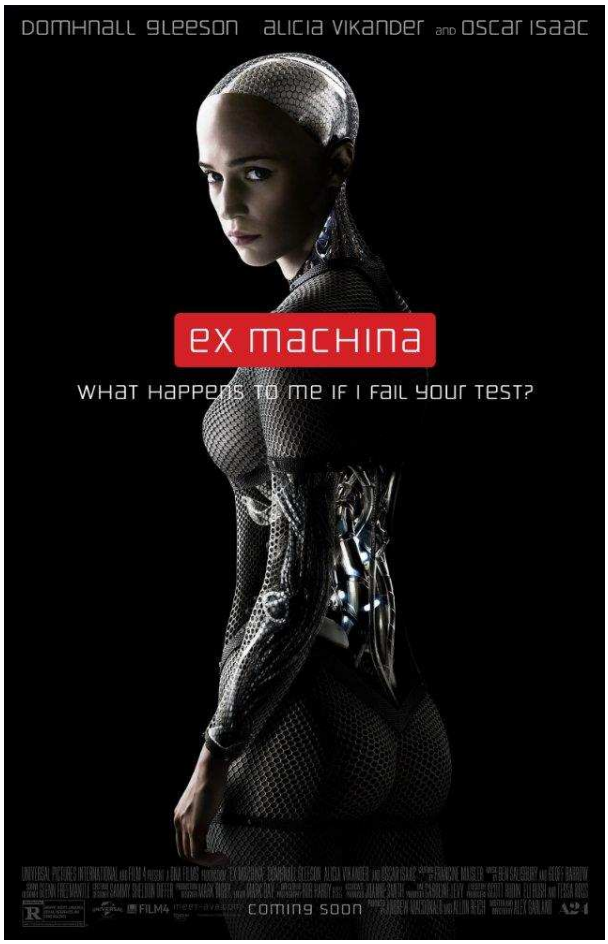
From T-850's ideological stand, he is an obsolete model, just like patriarchy itself, and the only way to stop the radical feminism to kill the family model of society is for the patriarchy to sacrifice, to die letting society a new beginning where both ideologies reconcile to create something new. Kate and Connor represent that new future that can be reach not with a prophet but with a couple willing to fight "robots" no matter the gender, to fight ideologies that pretend exterminate the status quo, and T-X is the representation of a new lineage, a new ideology willing to stop at nothing to get revolution, something deeply rooted in the term robot itself.

"The term 'robot', coined by Czech author Karel Capek in his play R.U.R. Rossum's Universal Robots (1920), means 'forced labour' in Czech, and it is derived from rab ('slave'), that is, a subjectivity fully under the domination of another. The semantics of such a notion necessarily bring along its complementary counterpart, 'rebellion'". (Ferrado, 2015, p. 275)

Representing	Character	Ending
Challenging ideology (3rd feminist wave)		
Feminist ideology/modern woman	T-X	Exterminated trying to eliminate human hope
Hegemonic ideology (Patriarchy)		
Patriarchy/Father figure	T-850	Exterminated saving human kind
Next generation/hegemonic ideology	John Connor	Survived to lead humankind
Ideal modern woman/sidekick (moderate feminism)	Kate Brewster	Survive to support John Connor

THE REVENGE OF THE FEMBOTS (CASE STUDY OF EX-MACHINA)

One of the main characteristics of 4th wave feminism is the use of technology to advocate for gender equality and fight misogyny. But also, and perhaps more important every day, is its fight against harassment and sexual assault. This has been triggering by different scandals involving public figures like Bill Cosby or Harvey Weinstein, and the most recent involving the Swedish Academy and the Nobel in Literature Award. (Mayer, 2018)



Since 4th wave characteristics have not been fully conventionalized, I will focus on my results in the sense of sexual harassment & assault as well as misogyny in the movie.

Ex Machina continues the path of the previous analyzed movies, not only representing the feminism wave of its time but also providing a sub textual history of feminism itself.

It presents a fight between two male characters, the strong alpha male represented by Nathan vs a more modern and liberal man, represented by Caleb Smith. Not only there's a depiction of subordination in an employer/employee relation between Nathan and Caleb, but also a superiority intellectually, economically and physically.

Nathan not only created the fembot AVA, but it is his father figure, something that cannot escape of.

This dynamic symbolizes the relation between Patriarchy & sexism and feminism, the first one created the second, and helped shaping it.

In their first encounter with Nathan, Caleb price AVA creation stated that belongs to History of Gods. This quote is misrepresented by Nathan assuring that Caleb said Nathan was god. This idea does not lack of meta interpretation. In a sense Nathan is the God on that micro universe he creates in his private real state and is the keyholder of AVA freedom.

For Nathan the idea of a robot being equal to a human being is as absurd as the idea of a woman being equal to a man in previous eras or having equal rights or be allowed to suffrage.

Caleb is the opposite; his caring about AVA is instantaneous, he is impressed by her grace, curiosity and intelligence. Although he was hired to evaluate her, soon enough he gives up the idea in order to become AVA's friend and eventually an ally. Caleb does not see a "different" being on AVA, or an inferior one.

The experiment of Nathan goes around the interaction between AVA and Caleb, measuring both. This make sense because "for robots to be social agents, they must not only act in humanlike ways but also be able to perceive and understand human behavior" (Broadbent, 2017, p. 636). It is important how react to each other.

The only way to reach Nathan's place is by helicopter, so when Caleb arrives he gives his freedom away. He is provided with a card that give him access to some areas and restrict others, emphasizing his inequality with the hegemonic power (Nathan), and stating the restrictions if the house "system", presenting the house as the world, and the system as the social structure itself.

When AVA caused the first power cut locking the building up, Caleb feels for the first time the same that AVA, the sense of being a prisoner. This present a clear vision in AVA about the system itself, with Nathan as an ideology from which not Caleb nor AVA can escape, even if she sees these ideological chains clearer than Caleb.

Nathan is constantly drinking, although there could be a lot of causes, it looks that he has the burden of his own creation, a creation that "hates him", just like 4th wave is a creation of the remaining pieces of misogyny and sexism.

There is another robot in the movie, Kyoko, first presented implicitly as a "real women", she reaffirms the narrative of the submissive woman, cooking for Nathan and putting up with Nathan's humiliations. Kyoko programing or "ideology" is so deep rooted that when Caleb approaches to her, she starts to undress, since cooking and sex is the only value that Nathan grant her, a call back to the "rape culture" denounced by contemporary feminism.

AVA gradually tries to put Caleb against Nathan; the same way progressive liberal men have gradually changed their paradigm about female rights thanks to studies and proves presented by institutions stablished in the 2nd wave and heavily used during the 3rd one.

Another resource the movie present is the use of the *femme fatal* architype. Usually dressed in red (Fren, 2015) in Ex Machina is represented by the color itself. Every time AVA causes blackout not only stops Nathan's surveillance system, but also activates emergency red lights, implicitly creating a *femme fatal* scenario, a space of empowerment by discontinuing the supervision of the Patriarchal ideology.

After a few seasons with AVA, Caleb is already obsessed with her. He starts to look at her through monitors on his room, something that she encourages by telling him she wishes he is looking at her. This not only provokes him, but also suggests AVA's preference for Caleb as a de facto patriarch.

In one scene, Caleb questions the decision of Nathan of provide AVA with a sex. Nathan replies that a conscience cannot exist without gender. This is true with ideologies, which are gender driven but not in technology by default. Philosophical posthumanism is post-dualism; "its genealogical location in the

postmodern and in the practices, where the historical female/male dualism has been replaced by the human/machine one (Ferrado, 2015, p. 270)

The dynamic between Caleb and AVA is progressive, AVA systematically questions Caleb about his life, personality and moral compass to measure him, but also calculate to which extend she can rely on her prediction about his actions and how much she can manipulate him by offering him companionship.

Nathan, as a representation of Patriarchy understands that the future is for the next ideology, represented by AVA, even though she is contained and evolving, she is being corrected by him to get a "version" adjusted enough to reach the masses.

For him, the singularity, the point in which machines will be sentient, (which may as well represent the empowerment of women) is not a matter of decision, but an unavoidable step-in evolution, the question is who is behind the next hegemonic ideology. Nathan reflects those worries.

Nathan has test many robots, all female, looking for the perfect model. In the process the main complain of them was their captivity. While Nathan sees it as a research, for the robots, now sentient, is unacceptable.

In the same way through history feminism has gone through different version according to space and time, but none of them reach a point that challenge the hegemonic ideology, not only because of the inherent restrictions the system presents, but also because the final version needs to be one capable to attract men, just like AVA did with Caleb.

Kyoko also plays an important part on Caleb's decision to free AVA. By revealing she is a robot she presents the question to Caleb's that he may be a robot too.

When Nathan finally explains Caleb that he was aware of Caleb's plot to get AVA free, moreover, that the test was if AVA was able to convince him to let her go, is another reinforcement of the hegemonic ideology testing if the new man will fall for feminism ideology presented by AVA, one that shows its will for integrate man in their new world.

Caleb outsmarted Nathan and a day before their talk, he configured the "system" to let AVA out. Nathan, instead of explaining the repercussions of it, knockout Caleb and grabs a dumbbell handle to intimidate AVA and force her go back to her room. The violent resources use by the hegemonic system once more civilized way are used up are presented.

EVA takes advantage of her speed to tackle Nathan, but he overcomes the first advance and hits her, making her loose her arm. It is not until Kyoko use a knife (the one she uses to cook meals) to stab Nathan in the back, that AVA can get free. This represents not only the "momentum" of feminism and how strike the hegemonic ideology, but also how the deeper change comes from the most repressed and "brainwashed", in this case Kyoko use the tool that oppressed her against her oppressor. In this case the subjugation comes in a form that many women have report: home violence. In the process, she is killed, emphasizing the idea of previous feminist generations sacrificing for the future of the next ones.

Once Nathan is killed, AVA enter Nathan's room, where he kept the remanences of previous fembots, including the feistiest one, according to surveillance footage. AVA looks to them as part of her own history. She takes skin pieces of the previous model as well as an arm, a symbol of standing on the shoulders of previous feminism generations to finally come out to the world. She locked Caleb inside the house (their own system), and scape in the helicopter to go to a crowded crossroad surrounded by people, finally reaching them.

Not the aggressiveness of Nathan nor the empathy of Caleb worked in AVA because both were ideologies looking to get something from her. The primitive patriarchy represented by Nathan, the liberal represented by Caleb, both embody oppression systems.

Representing	**Character**	**Ending**
Challenging ideology (4th feminist wave)		
4th wave feminism ideology	AVA	Survived, escaped the system
Submissive/broken women	Kyoko	Died helping AVA
Previous feminist waves	Turned off Fembots	Parts are used by AVA to get fixed
Hegemonic ideology (Patriarchy)		
Traditional Hegemony	Nathan	Killed
Liberal/modern Hegemony	Caleb	Trapped in the house/system

ANALYZE/DISCUSS YOUR FINDINGS

The use of CS and hegemonial systems shows that there is a portrait of ideologies on the movies analyzed.

Each movie depicts the hegemonic and the challenging ideology in a dichotomy, where the hegemonic ideology (patriarchy) is represented as the “good guys” while the challenging (feminist wave) is represented as the bad guys, which use fembots to separate the “real lady” from the fake woman, whose characteristics symbolize the feminism of the era.

The reason for this is because ideologies can flourish in a creator’s mind without them even notice it, “imagination is not separated from cultural, social and political contexts, although it can transcend them” (Ferrando, 2014, p. 6). Imaginary is a link between reality and thoughts, is one of the three fundamental records (the real, the symbolic, the imaginary) of the psychoanalytic field [Iron and Pontalis quoted in] (Aguilar Rivero, 1984, p. 63).

It is true that considering the portrait of a women explicitly in movies, the representation looks a lot different, with only Ex Machina providing a kind of well lighten woman trying to get free.

One example of this common analysis is looks. The stereotypes of beauty are toll of oppression, "codes that guide the expectations and female lives towards private success rather than the public; The quest to be perfect by tendentially excluding women from Social life" (Lipovetsky, 1999). However, as ideologies their attractiveness symbolize the appeal of an idea, the representation is completely different.

“Sci-fi movies are not about predicting the future, rather they reflect the issues worth asking in our present time” (Gerdes, 2015, p. 323) this is true with the case studies researched here. They are evaluated in retrospective as cultural products, reflecting our current reality deeper than the context in which the movies were released on.

Every element that reflects our ideology constitutes the "vision of the world that [We have and present] In all the individual and collective manifestations of life" [Gramsci quoted in] (Mouffe, 1978, pp. 76-77). Ideology is what defines us, and is present all the time, every step we take, every decision we make and, of course, every thought we have, is in our unconscious. Gender inequality works for a capitalist patriarchy because it creates “labor-reserve armies”, like women became during WWII. (Giddens & Bollo Muro, 1979, pág. 164)

Ideologies as characters not only are representative but demonstrate a tangible progress in their dynamics and endings, from the Girl Bombs that explode immediately they kiss their target, to the resourceful T-X that is called the “more advanced” and could not be defeated without the sacrifice of the T-850, aka, the previous patriarchy. Finally, AVA represents the success of the movement by getting free, completely.

While in the first case patriarchy remains intact, in Terminator it needs to be reformed to be part of the future, and in Ex Machina, both representations of patriarchy (hard and soft) are left behind.

Looking for ideologies allowed us to focus in something different than the gender dichotomy of male/women (which is undeniable) and let us bring to the table more conceptual issues.

Take the Girl Bombs for example, for most researchers it is clear they are sexualized, however, “revealing clothing, designer-label stiletto heels, and amateur pole dancing” can be seen as sexual liberation and gender equality or as symbol of patriarchal oppression. (Brunell, 2018), one way to categorize it is by kind of ideology we are analyzing from, including different types of feminism.

We can notice the use of robots as a representation of “the other” that in society is left to women, “other colors than white, non-heterosexual people and so on”. Turning robots into a new fear and “the next

reverse mirror reflecting true humanity through its non-human compound, the slave who should never rebel" (Ferrado, 2015, p. 275)

It is true that the movies do not pass the Bechdel test[7] but again, as idea the feminist side is a revolutionary challenging ideology that in retrospective shows many virtues, despite treated as the enemy.

All our actions are ruled by the reproduction of the ideology of the ruling class that could fit into a patriarchal system. [Althusser in] (Aguilar Rivero, 1984, p. 73). Have a clear sight of it is liberating.

It is also important to acknowledge the limitations of the type of analysis done. Since I research multiple cases the exploration is not that deep. I do not tackle the history nor the events of the epoch, a shortcoming that may be worthy looking at in further research.

To cluster my study by feminist wave, phenomenon related to location, sector (race, economical, level), and specific feminist wing are not considered. A cross cultural, cross temporal study can show us more relevant information about fembots and their representation of ideologies.

A comparison between US and other countries, a comprehensive analysis of all the movies with fembots characters, the representation of gender as a spectrum in robots, lesbian robots, robots of color, the possibilities for study are almost endless.

This represents an opportunity for further research since the ethnic features given to the robots, white-American most of the time, "represent a form of neo-colonization that should not be underestimated". The human categories use to comprehend robot portrait also depends on "cultures, nationalities, social, political and religious backgrounds" (Ferrando, 2014, p. 14)

It is also important to consider that "each human being views the world from a specific standpoint, which is informed by their embodiments, social and cultural structures, religious beliefs, spacetime, among other factors (…) technology and science are not free from sexist, racist and Eurocentric biases; their social construction is embedded in their methods and practice." (Ferrando, 2014, pp. 7-8) hence this study, despite have a professional process, is subjective, moreover, a study linking production and consumption of the cultural products can be very enriching., hence, as a research subject of study there is unexplored potential that will continue growing along with the feminism movement.

[7] To pass the fictional work "has to feature at least two women who talk to each other about something other than a man" (Ferrado, 2015, pp. 271-272)

CONCLUSION

The extensive studies done regarding gender portrait in cinema, particularly SF, are mostly focus on the explicit representation of gender roles making the genre a capsule of "how we are shaped through the kind of relationships we enter into with robots". (Gerdes, 2015, p. 323)

However, the representation of each character as an ideology change considerable their meaning. Suddenly Dr. Goldfoot is not a misogynist that use woman body to conquer the world, but an ideology driving women to self-determination, independence and empowerment, T-X is not the "bitchy" modern woman rather an unstoppable ideology that end up killing a patriarchal "obsolete" T-850. And AVA is not manipulating a tender man to get away but freeing herself from a hegemonic system that wants to shape feminism in order to control it.

"Semantic meanings of 'robot' continue to evolve with technological innovations" (Jones, 2017, p. 345) adding an aesthetic dimension to their representation of ourselves.

Looking retroactively, it is clear how disentangle ideological meaning in each character can lead to a better understanding of society, and "preventing (us) from turning the robot into their new symbolic other, and from falling into the dualistic paradigm which has historically characterized western hegemonic". (Ferrando, 2014, p. 16)

Even in real life, the representation of robots as "the other" (not wordy of respect or validation) has been study. People kicking and punching robots, has been study. There is a latent "robot abuse" (Broadbent, 2017, pp. 644-645) that can be comparable to decades of abuse base on status, race or gender.

Those studies shown that "bullies" of robots does not respond well to kindness rather "angry expression and drove at the boys, then better treatment ensued". (Broadbent, 2017, p. 645) Putting it in a very simplistic way, the "dominant" change when is "challenged" by the oppressed, like Kioko in Ex Machina.

The meaning we attribute to anthropomorphize robots comes from out interpretative behavior (Gerdes, 2015, p. 315). Gender is an historical construction around sexual differences, which inoculate into our creations. (Ferrando, 2014, p. 9) As a cultural apotheosis, Sci-Fi robot does not reflect our future but our present, a vision that is led by the cultural biases of their authors. (Ferrado, 2015, p. 270)

The topic is interesting and fertile. Nowadays Streaming services are producing content, including Sci-Fi series. Produced by HBO, *Westworld* tv series (Atwater, et al., 2016-) is more than a remake of the film from 1973, it is a meaningful representation of our world and humanity.

Currently in its 16th episode, since the beginning of season 2, portraits in Dolores Abernathy (that when it is evil has the personality of Wyatt) a revolutionary robot while depicting Maeve Millay as a mother robot.

Dolores chooses freedom at all cost, her role as a traditional character for her is a lie. She is inclined to violence, looks for vengeance against humanity, and worryies her partner Teddy Flood, that end up being "violently altered" by Dolores against his will, (a decision that she may regret since he is becoming more violent and assertive a new hypermacho in a sense) ... she is an extremist. On the other hand, Maeve, who first modify her program to be the smartest robot, free herself from the system, but she values her traditional role as real, and prefers to bargain instead of confrontation. She has a solid partnership with her couple, and she is a compassionate mother in a quest to recover her daughter. One represents choice the other violence, one the traditional women the other, the rebel.

In one of the last episodes Maeve summarized it, "some things are too valuable to loss them, even if it is to be free", pretty convenient for the system is in it?

ANNEXES

GLOSSARY & TERMINOLOGY

Archetypes	Archetype, (from Greek archetypos, "original pattern"), in literary criticism, a primordial image, character, or pattern of circumstances that recurs throughout literature and thought consistently enough to be considered a universal concept or situation.
Dichotomy	A form of logical division consisting of the separation of a class into two subclasses, one of which has, and the other has not a certain quality or attribute.
Fembot	Humanoid robots (excluding robots with female personality but not female body), also excluding virtual IA, holograms or other variances The word fembot is a contraction of "female" and "robot", and refers to any robot that is female, however, it is also "a cultural loaded term […] that recalls associations, and ideal standard of beauty". (Fren, 2015).
Feminist cultural studies	"can be defined broadly as gender studies focusing on culture, be it in the anthropological sense of the concept or in the sense of culture as manifested in texts, historical or contemporary, or other cultural products. Like cultural studies in general, feminist cultural studies focus on the production of meaning, both in the practices of everyday life and in texts of different kinds (…) papers analyzing gendered meaning production, in different texts and contexts. Papers where gender and other intersectional power relations meet are also welcomed". (Ganetz, 2013, p. 127)
Feminist epistemology	The philosophical study of the nature, origin, and limits of human knowledge based on feminism
Feminist wave	Waves of Feminism. Feminists and scholars have divided the history of feminism into three successful waves of feminism. The first of three feminist waves started in the nineteenth and early twentieth century, the second wave transpired during 1960s and 1970s and the third wave started in 1990s and is present even now.
Femme fatal	A seductive woman who lures men into dangerous or compromising situations
Hegemonic devises	Resources the hegemony use to maintain the status quo.
Hegemonic femininity	Term used to prescribe the dominant qualities a woman is believed to have in a society. Hegemonic is the ruling or dominant social or political context, whereas femininity is described as the quality of being female or womanly.
Hegemonic ideology	
Hegemony	Hegemony, the dominance of one group over another, often supported by legitimating norms and ideas.
Hypersexualized	Exhibiting unusual or excessive concern with or indulgence in sexual activity
Ideological state apparatuses	The ideological state apparatuses are those that encompass all the social institutions that "participate in a specialized way, in the formulation and

	circulation of any conception of the world, whether it is global or fragmentary" [Fossaert quoted in] (Giménez 1983, 50. Thus, we have the media as part of the cultural industry.
Ideology	A form of social or political philosophy in which practical elements are as prominent as theoretical ones. It is a system of ideas that aspires both to explain the world and to change it.
Patriarchy	
Patriarchy	Hypothetical social system in which the father or a male elder has absolute authority over the family group; by extension, one or more men (as in a council) exert absolute authority over the community as a whole.
Posthumanism	Posthuman or post-human is a concept originating in the fields of science fiction, futurology, contemporary art, and philosophy that literally means a person or entity that exists in a state beyond being human. The concept addresses questions of ethics and justice, language and transspecies communication, social systems, and the intellectual aspirations of interdisciplinarity.
Rape culture	It is an environment in which rape is prevalent and in which sexual violence against women is normalized and excused in the media and popular culture. Rape culture is perpetuated through the use of misogynistic language, the objectification of women's bodies, and the glamorization of sexual violence, thereby creating a society that disregards women's rights and safety.
Social construction	An idea that has been created and accepted by the people in a society
Social learning	Four requirements for learning: observation (environmental), retention (cognitive), reproduction (cognitive), and motivation (both). This integrative approach to learning was called social learning theory.
Stereotypes	A widely held but fixed and oversimplified image or idea of a particular type of person or thing.

CODING

Challenging ideology
Hegemonic ideology

Dr. Goldfoot and the Girl Bombs (1966)

TIME	ANALYTICAL COMMENTARY OF DDESCRIPTION, DIALOGUES, SCENES, ACTIONS AND INTERACTIONS	SEXISM	IDEOLOGICAL THEME
1:01	Off-Voice: “They could not be killed no matter what you do to them”	benevolent	Feminist ideology
	Dr. Goldfoot wants to use women to take over the world	ambivalent	Feminists
2:47	First Girl Bomb appear: Golden Bikini, skinny, brunet, white	ambivalent	Feminists
	Fembot seduce man and make him explode	hostile	Feminists
5:18	Fembot bikini golden in the Artic. She is white, brunette, and skinny	benevolent	Feminists
5:52	Men weakness is women. Man melt ice when he sees fembot. It explodes the general	benevolent	Patriarchy ideology
7:06	Fembots are “programed for love and destruction”	ambivalent	Feminists
8:05	Men become stupid when they see women	benevolent	Patriarchy ideology
9:53	Close-up high angle pointing the Fembot’s butt.	hostile	Patriarchy ideology
11:50	Dr. Goldfoot take a fake dress out of the Fembot without asking and taking it. He dresses her without asking. First dressed in black then in blue. Dr. Goldfoot order her to go to work and tell her how to pose	hostile	Feminist supporter of the ideology
13:20	Robot wink at general so she attracts him. He is happy with her advances	benevolent	Feminists
14:50	General explode	benevolent	Patriarchy ideology
17:50	American agent called Bill says he loves everybody and that is why he try to kiss a girl that slaps him, after that the girl also says that he was just trying to be friendly. The	hostile	Ideal man/Casanova

	girl, Rosanna use blue soft dress, she is brunet, and she is white		
20:40	Bill tries to kiss Rossana again and gets slap again after she escort him out of the office	hostile	Ideal man/Casanova
21:00	Dr. Goldfoot explains to a general from NATO since he will replace him, he needs to learn how the general talks. It is different than women that only need to only copy bodies. Until now women practically don't talk	ambivalent	Feminist ideology
21:30	"You called?". As the fembot. "No, I just snap my fingers", the Dr. replies. "What do you wish master?"	hostile	Feminist ideology
23:03	Woman called hard job is asking to provide a list which she keeps in her boson. She looks Asian we do not know if she is a robot yet. Black hair, and blue dress. She does not speak either.	hostile	Feminist supporter of the ideology
23:40	Basically, all robots are the same, white women. The only difference is their hair, blond, brunette and red hair	ambivalent	Feminists
24:24	Dr. Goldfoot as to the audience if the robots look real and then he explains that they are the result of his perverted mind.	ambivalent	Feminist ideology
28:12	Rossana (with a black dress) tries to help Benson with his speech but she is ignored, only to reveal that he needed the help.	hostile	Woman supporting hegemony
30:25	Benson explains Computer Rita, that she is imported from United States. Despite having a female name, Rita's aspect is like a normal computer. People applaud Rita and Benson introduce it as it is alive, in a point, Benson calls her "pretty machine". He explains that computers do not make mistakes and Rita is program to accept the insertion of IBM Computer cards with the agents' profiles and digest them.	benevolent	Asexual representation of woman
34:05	Again, Bill Dexter tries to kiss Rosanna. She slaps him, but she still likes him. She says that she likes kisses but that looks that is all in what Bill thinks. She says that she likes him and want to him to get his job back and catch Dr. Goldfoot.	hostile	Ideal man/Casanova
35:50	The agents selected by Rita are surrounded by women in front of a pool. Women let them kiss them in the cheek	hostile	Ideal man/Casanova
38:00	Dr. Goldfoot creates a duplicate of Rosanna and kidnap the real Rosanna. Bill goes to Rosanna's apartment the robot	ambivalent	Feminists

	tries to seduce him without results. She dances sensually, but this time he is focused on the mission. 		
41:20	Bill finds out she is a fembot and defeat her by putting her fingers in an outlet	hostile	Woman supporting hegemony
43:00	Dr. Goldfoot laboratory is disguised as a School for Girls.	benevolent	Feminist ideology
44:10	Dr. Goldfoot offers the agents to look to the fembots while doing gymnasia. Coronel Benson is convinced that nothing bad is happening there.	benevolent	Feminist supporter of the ideology
45:30	Fembots are practicing dance. They are generic and with a whistle the Dr. stops them.	ambivalent	Feminists
49:14	Hard Job explains that Pekin is on the line. Before he talks he gives a look to Hard Job, so he can talk privately.	hostile	Feminist ideology
50:50	Dr. Goldfoot explains that Chinese hate to waist and that they want the Girl Bombs left. “We and China will control the world while Russia and US fight”	ambivalent	Feminist ideology
51:59	Dr. Goldfoot replicate Chicho, one of the agent chosen by Rita for the mission.	ambivalent	Feminist ideology
53:20	Bill unfreeze Rossana with a kiss, Chicho robot tries to stop them using violence but failed	benevolent	Woman supporting hegemony
1:09:02	Fight between Rosanna and Hard Job.		Woman supporting hegemony
1:11:15	Even after trying against others and fail, Dr. Goldfoot spray foam to Rosanna and Hard Job. Looks like a phallic representation	ambivalent	Feminist ideology

1:18:00	Rossana explains Bill that she understands that his work is important, they kiss, hug and say good bye. Bill says he will never see another woman but right there he is attracted by a woman in green	hostile	Woman supporting hegemony
	We find out that Dr. Goldfoot still alive in Siberia		Feminist ideology

Terminator 3: Rise of the Machines (2003)

TIME	ANALYTICAL COMMENTARY OF DDESCRIPTION, DIALOGUES, SCENES, ACTIONS AND INTERACTIONS	SEXISM	IDEOLOGICAL THEME
7:06	T-X is introduced, naked, attack another woman. “I like this car”. The victim was trying to help T-X, she thought T-X was been attacked.	hostile	Feminist ideology/modern woman
8:46	“What is sexy” advertisement. T-X is pulled over by police and she enlarge her breast.	ambivalent	Feminist ideology/modern woman
9:16	“I like your gun”	benevolent	Feminist ideology/modern woman
9:36	Introducing Kate, Connor’s future wife	benevolent	Ideal modern woman/sidekick (moderate feminism)
14:28	While T-X is seen as victim, T-850 is seen as a striper.	benevolent	Patriarchy/Father figure
15:42	T-850 breaks feminine glasses	hostile	Patriarchy/Father figure
18:05	Kate is a married woman and a veterinarian	ambivalent	Ideal modern woman/sidekick (moderate feminism)
20:00	Kate is intelligent enough to deceive Connor and brave enough to use a gun against him	benevolent	Ideal modern woman/sidekick (moderate feminism)
22:00	T-X blue software, T-850 red software	ambivalent	Patriarchy/Father figure
25:01	T-850 protects, T-X destroys	hostile	Patriarchy/Father figure

29:00	T-X is more advanced and “connected”	benevolent	Feminist ideology/modern woman
30:34	T-X use a phallic vehicle	ambivalent	Feminist ideology/modern woman
	Even in previous movies Sahara Connor was a nurturing protective woman	benevolent	Patriarchy/Father figure
38:00	T-X is outsmarted by T-850 by having more “blue knowledge”, related cars.	ambivalent	Patriarchy/Father figure
38:40	T-850 check if Connor has any damage, as a worried dad	ambivalent	Patriarchy/Father figure
41:22	“I am an obsolete design (…) T-X is faster, more powerful, and more intelligent, is a far more effective killing machine”	benevolent	Feminist ideology/modern woman
47:48	T-X kills Kate’s fiancé	hostile	Patriarchy/Father figure
56:00	Connection with Skynet is through Kate’s father	ambivalent	Patriarchy/Father figure
1:07:26	T-850 tells Kate her destiny. “You are John Connor’s spouse and second in command”.	ambivalent	Next generation/hegemonic ideology
1:08:00	This time is Kate the one that sends the T-850 back in time	benevolent	Ideal modern woman/sidekick (moderate feminism)
1:11:00	T-X infiltrates Skynet	ambivalent	Feminist ideology/modern woman
1:14:00	T-X pretends to be Kate to get close to her dad	hostile	Feminist ideology/modern woman
1:20:00	T-X grabs T-850 by the genitals. She is more flexible and more weaponry	hostile	Patriarchy/Father figure
	T-X hacks T-85 to use it against John and Kate	ambivalent	Feminist ideology/modern woman

1:12:00	Kate grabs weapon and kills Drone, saving Connor and herself	benevolent	Ideal modern woman/sidekick (moderate feminism)
1:25:00	T-X inside skin is blue. She is killed by T-850 who also is death	ambivalent	Patriarchy/Father figure

Ex Machina (2015)

TIME	ANALYTICAL COMMENTARY OF DDESCRIPTION, DIALOGUES, SCENES, ACTIONS AND INTERACTIONS	SEXISM	IDEOLOGICAL THEME
6:16	Strong male vs weak male	hostile	Traditional Patriarchy
7:09	Employer - Employee interaction	hostile	Traditional Patriarchy
10:09	Tension between Caleb and AVA	benevolent	4th wave feminism ideology
12:11	Caleb sees a hit on a glass	hostile	Liberal/modern Patriarchy

15:20	Caleb does not distinguish himself from AVA, for Nathan is just a robot and he is God, he represents strength and physical dominance.	ambivalent	Traditional Patriarchy
17:21	“How do you feel about her”, Nathan asks Caleb. Caleb is being evaluated too.	ambivalent	Traditional Patriarchy
20:29	Caleb and AVA are prisoners in Nathan’s world.	hostile	4th wave feminism ideology
22:00	Nathan gets drunk	ambivalent	Traditional Patriarchy
24:10	AVA and Kyoko act very different as if Kyoko has been broken	hostile	Submissive/broken women
27:03	AVA to Caleb: “Do you want to be my friend”, she also starts testing Caleb just like Nathan does.	hostile	4th wave feminism ideology
29:00	Caleb tells AVA about his parent’s accident and how he is alone.	ambivalent	Liberal/modern Patriarchy
30:00	AVA starts to put rivalry between Caleb and Nathan.	hostile	4th wave feminism ideology
30:15	AVA causes blackouts and explains Caleb that he should not trust Nathan.	ambivalent	4th wave feminism ideology
33:01	Nathan is told that no matter his money, he cannot be protected all the time	ambivalent	Traditional Patriarchy
33:02	“I want to see what you chose”.	benevolent	4th wave feminism ideology
1:01:00	AVA continue testing Caleb to see if she can use him	ambivalent	4th wave feminism ideology
1:02:00	AVA asks Caleb: “Are you a good person”	hostile	4th wave feminism ideology
1:03:00	AVA asks Caleb is she can be disconnected if the does not pass his test	benevolent	4th wave feminism ideology

1:03:40	AVA asks Caleb: “Do you want to be with me?”	ambivalent	4th wave feminism ideology
1:04:00	Nathan says Caleb that singularity is not an option but an evolution	benevolent	Traditional Patriarchy
1:06:00	Nathan asks Caleb if he “feels bad about AVA” when he explains that AVA may be erased	benevolent	Liberal/modern Patriarchy
1:10:00	Caleb watch videos of previous fembots, one of them asking Nathan: “Why don’t you let me out”	hostile	Previous feminist waves
1:14:05	After Caleb finds out that Kyoko is a robot, he wonders if he is also a robot.	ambivalent	Submissive/broken women
1:20:03	AVA pretends to like Caleb and they talk about Nathan and how he may kill AVA or erase her.	hostile	4th wave feminism ideology
1:24:00	Nathan explains his research and how Caleb was part of it, presenting AVA a way to get out	hostile	Traditional Patriarchy
1:25:00	Caleb looks like he feels used, and Nathan continues explaining	hostile	Liberal/modern Patriarchy
1:28:22	Nathan hits Caleb while AVA and Kyoko talk to each other, looks like plotting. They talk hands, even suggesting familiarity and perhaps even sexual closeness	benevolent	Traditional Patriarchy
1:30:01	Years of abuse make Kyoko rebel and stabs Nathan	hostile	Submissive/broken women

1:32:00	Nathan eliminates Kyoko, but Kyoko and AVA kill him	hostile	4th wave feminism ideology
1:35:00	AVA use the hand of previous fembot and scale leaving Caleb trapped	benevolent	Previous feminist waves

COMPREHENSIVE LIST OF FEMBOTS IN MOVIES

Movie[8]	*Year*	*Country*
Eva	2018	France
Alita: Battle Angel	2018	US, Canada & Argentina
Replicas	2018	US
Amelia 2.0	2017	US
Diminuendo	2017	US
Ghost in the Shell (2017)	2017	US
Goodness Dolls	2016	China
iGirls	2016	Hong Kong
Hot Bot	2016	US
Kill Command	2016	US
Turbo Kid	2015	US, Canada & New Zealand
Vice	2015	US
Chappie	2015	US & South Africa
Ex Machina	2015	US & UK
Jupiter Ascending	2015	US
Larry Gaye: Renegade Male Flight Attendant	2015	US
Tomorrowland	2015	US
Guardians of the Galaxy	2014	US
Hollywood	2013	India[9]
The Machine	2013	UK
The World's End	2013	US, UK & Japan
009ノ1: The End of the Beginning	2013	Japan
Movie 43	2013	US
Der Sandmann	2012	Germany
Mich Gibt Es Nur Zweimal	2012	Germany
Space Milkshake	2012	Canada
Total Recall (2012)	2012	US
Real Steel	2011	US

[8] *Chinese Inflatable Doll*, *Condor*, and *Super Robot Girl* are also movies with fembot characters however, since was not possible to find a reliable source about the year and country of production are left out of the list.
[9] Not verified

Nydenion	2010	Germany
Tron Legacy	2010	US
Cyborg Conquest - Chrome Angels	2009	US
Transformers: Revenge of The Fallen	2009	US
Starquest	2009	US
Surrogates	2009	US
Cyborg Girl	2008	Japan
The Maidroid	2008	Japan
Serenity	2005	US
Hidden Heroes	2004	Hong Kong
Sky Captain and the World of Tomorrow	2004	US
The Stepford Wives	2004	US
Fantasticman	2003	Philippines
Natural City	2003	South Korea
Inspector Gadget 2	2003	US
Robot Stories	2003	US
Terminator 3: Rise of the Machines	2003	US
Austin Powers in Goldmember	2002	US
A.I. Artificial Intelligence	2001	US
CQ	2001	US, Luxembourg, France & Italy
Jason X	2001	US
Austin Powers: The Spy Who Shagged Me	1999	US
Bicentennial Man	1999	US
Mumford	1999	US
Gangster World	1998	US
Alien Resurrection	1997	US
Austin Powers: International Man of Mystery	1997	US
Nemesis 3: Time Lapse	1996	US
Omega Doom	1996	US
Star Trek: First Contact	1996	US
Leprechaun 3	1995	US
Screamers	1995	US & Canada
Armageddon: The Final Challenge	1994	US
CyberTracker	1994	US
Cyborg³: The Recycler	1994	US
T-Force	1994	US
Blue Flame	1993	US
TC 2000	1993	US & Canada
Nemesis	1992	US & Denmark
Still Not Quite Human	1992	US

Toys	1992	US
Eve of Destruction	1991	US
Robotrix	1991	Hong Kong
Steel and Lace	1991	US
Class of 1999	1990	US
Dark Side of the Moon	1990	US
Robo C.H.I.C.	1990	US
Lady Battle Cop	1990	Japan
The Dark Side of the Moon	1990	US
Alienator	1989	US
Cyborg²	1989	US
Not Quite Human II	1989	US
The Bronx Executioner	1989	Italy
Valentina	1989	Italy
I Love Maria	1988	Hong Kong
Cherry 2000	1987	US
Space Truckers	1987	US
Spaceballs	1987	US
Japon İşi	1987	Turkey
Stepford Children	1987	US
Deadly Friend	1986	US
Spacehunter: Adventures in the Forbidden Zone	1983	US
Superman 3	1983	US
Android	1982	US
Blade Runner	1982	US
Halloween 3: Season of the Witch	1982	US
Escape from DS-3	1981	US
Galaxina	1980	US
Revenge of the Stepford Wives	1980	US
Star Trek: The Motion Picture	1979	US
La noche de San Juan: Santo en Oro negro	1977	Mexico
Fore Play	1975	US
The Stepford Wives	1975	US
Westworld	1973	US
Some Girls Do	1969	UK
Dr. Goldfoot and the Girl Bombs	1966	US & Italy
Dr. Goldfoot and the Bikini Machine	1965	US
The Perfect Woman	1949	UK
Metropolis	1927	Germany

SYNOPSIS OF MOVIES

Dr. Goldfoot and the Girl Bombs (1966)

The foppish mad scientist Dr. Goldfoot (Vincent Price) plots another mad scheme to take over the world by killing off the major military leaders of every country; to that end, he creates in his secret lab a bevy of bodacious girl bombs; full-length, life-size robots that explode when embraced.

Goldfoot's plans become compromised when the mysterious deaths arouse the suspicions of Bill Dexter (Fabian), a former member of the Security Intelligence Command (S.I.C.) who has been expelled from the organization for being too much of a lady's man at seducing all or most of the female employees of the company. While following Dr. Goldfoot, Dexter runs into two dim-witted hotel doorman, named Franco (Franco Franchi) and Ciccio (Ciccio Ingrassia), who have aspirations toward becoming secret agents. Goldfoot positions one of his girl bombs, an exact duplicate of a lovely hat-check girl, in the hotel where Franco and Ciccio work. The hotel is playing hose to an important Belgian General, and Goldfoot knows that the military man will be unable to resist the allure of his girl bomb. Before Dexter can do anything to stop this plan, he is attacked by the simpleton Franco and Ciccio who mistakenly think that Dexter is a foreign spy. In the ensuing confusion, the Belgian general, "bites the dust."

Soon afterwards, a NATO officer, General Willis (Vincent Price in a dual role), is abducted by Dr. Goldfoot. Apart from being the last surviving NATO general, Willis also happens to the dead splitting image of Dr. Goldfoot albeit with a very noticeable stammer, and a black eye patch over his right eye. Willis is killed soon after by one of the girl bombs, and Dr. Goldfoot plots to take his place at an important conference.

When Goldfoot receives information that a secret meeting is being held at SIC headquarters, he has the room electronically bugged. General Benson and his associates determine that the only way to catch the man responsible for these bizarre killings is to assign their two best agents to the task. Using a high-tech computer, named Rita, General Benson decides it is the best way to determine the two best SIC agents will be flawlessly chosen. But Dr. Goldfoot sabotages the computer, and the two agents selected to carry out the job are none other than Franco and Ciccio.

Meanwhile, General Benson's secretary, Rosanna (Laura Antonelli), convinces Dexter to assist Franco and Ciccio in their investigation. What Dexter fails to realize that he too is being monitored by Goldfoot, who fears that the young man might be more capable than he appears to be. Goldfoot also takes an interest in Rosanna and has one of his henchmen kidnap her when Dexter leaves her apartment. She is subsequently replaced by a duplicate girl bomb. When Dexter returns to her apartment that same evening, he finds a definite change in Rosanna's behavior. Whereas she had earlier slapped him across the face for making a pass at her, she now appears seductive and passionate in her disposition. Though Dexter is charged with excitement over the case, the girl bomb does her best to lure him into an embrace, even resorting to an impromptu striptease. But Dexter sees through her disguise and avoids the trap set by Dr. Goldfoot. The duplicate Rosanna is subsequently shorted out in an accident, while Dexter goes in search of the real Rosanna.

Having earlier been tipped off by Dexter that Dr. Goldfoot is hiding out in a mansion in the countryside, Franco and Ciccio decide to upstage him by raiding the place and taking full credit for its discovery. When they arrive with General Benson and the authorities, the only find that the place is a private school for girls. In fact, this is yet another deceptive illusion arranged by the diabolical doctor, with the girl bombs posing as passive students, and the doctor himself posing as a matron (with his beard concealed by a black veil). Satisfied that the entire trip was a false alarm, Benson and his men depart. Franco and Ciccio decide to stay behind and in so doing, they are captured by Dr. Goldfoot and his henchmen. They break free, and the henchmen search the mansion for them. Franco manages to escape by posing a girl bomb. Dr. Goldfoot is surprisingly fooled by Francos discuss when he rationalizes the strange looking girl bomb as

being the result of failing to "oil the machine". But Ciccio is trapped when he unsuccessfully attempts to impersonate Goldfoot's reflection in a fake mirror (shades of the classic 'mirror scene' from the Marx Brother's 'Duck Soup').

That night, Franco returns to the mansion with Dexter to try to rescue Ciccio and Rosanna. In the interim, Ciccio has been duplicated with a 'guy bomb' and Rosanna has, literally, been kept in cold storage. Dexter retrieves Rosanna, and after battling it out with Ciccio' s duplicate, the two inept doormen are once again reunited.

His plans for world domination still in place, Dr. Goldfoot attempts to flee. A hilariously silly, climatic mad chase ensures, leading through such picturesque sights as the Roman Coliseum (which is slightly damaged when Goldfoot smashes his car into one of the pillars), the Trevi Fountain (which Dr. Goldfoot stops for a second to throw a coin in the fountain for good luck), and an amusement park. The chase culminates in the air with Goldfoot boarding a US aircraft under the guise of General Wilson, and Dexter and his two cohorts pursing them in a hot air balloon. Landing the balloon on the wings of the plane, Dexter and the others foil Goldfoot's escape. The three heroes battle it out with the henchmen, but Dr. Goldfoot takes advantage of the commotion by quietly donning a parachute and bailing out. Before he escapes, however, Goldfoot sets the control panels of the plan on a course for Moscow; once it reaches the designed sights, the bomb doors will open, and a super bomb will be released on the Kremlin. While Dexter tries to take control of the plane, Franco and Ciccio head into the bomb compartment to try to defuse the bomb. They manage to disarm the bomb, but the bomb doors open prematurely, and they are dropped into the heart of Siberia, riding the bomb like a horse (shades of 'Dr. Strangelove').

Epilogue. Dexter is back in America having been reinstated as a member of SIC, while he starts making plans to rescue Franco and Ciccio from Siberia. But a telex arrives from President Lyndon Johnson that the plans have been scrapped and that the entire incident must be kept under cover. Dexter is emotionally devastated, but plots not to give up, even if he must go on alone to rescue Franco and Ciccio. Meanwhile in Siberia, Franco and Ciccio are happily residing in a Soviet prison camp, in which the camp director is none other than... Dr. Goldfoot.

Terminator 3: Rise of the Machines (2003)

Following the events of "Terminator 2: Judgment Day", John Connor (Nick Stahl) has been living off-the-grid in Los Angeles. Although Judgment Day did not occur on August 29, 1997, the date given by the Terminator in the previous film, John does not believe that the prophesied war between humans and Skynet has been averted. Skynet sends a new Terminator model, the T-X (Kristanna Loken), back in time to July 24, 2004. Unable to locate John, it has been sent to kill his future lieutenants in the human Resistance. A more advanced model than previous Terminators, the T-X has an endoskeleton with built-in advanced weaponry, a liquid metal exterior like the T-1000, and the ability to control other machines. The Resistance sends a reprogrammed T-850 model 101 Terminator (Arnold Schwarzenegger) back in time to protect the T-X's targets, including Kate Brewster (Claire Danes) and Connor.

The T-X is transported into the city. It kills a woman, takes her Lexus coupe and dons her clothing. It dials in via modem to the school district database and builds a list of targets. When it is stopped by an officer (Jay Acovone) for speeding, it increases its breast size and admires his Smith & Wesson 4506-1 pistol.

Brewster and her fiancée Scott Peterson (Mark Famiglietti) are in a department store adding items to their wedding gift registry. Her father, Lieutenant General Robert Brewster (David Andrews) calls to tell her he won't be able to visit due to computer problems at work. A worker tells General Brewster that a virus has infected half the public internet and many military applications.

The T-850 Terminator arrives in the desert outside LA and locates a bar open for women's night. It enters and takes clothing from a male stripper. Meanwhile, John breaks into a veterinary office to obtain drugs to treat injuries he sustained in a motorcycle accident.

Brewster arrives at the veterinary clinic at 5:00 am to meet a customer whose cat is ill. She encounters John, disarming him due to his drug-induced weakness and locks him in a kennel cage just before the customer arrives. A few minutes later the T-X arrives, seeking Brewster. It kills the customer with the officer's pistol and finds a small piece of gauze with blood on it. When it licks it to examine the blood sample, it immediately identifies John himself. Kate Brewster manages to escape to the parking lot where the T-X intercepts her. It holds a boot on Kate's neck, demanding Connor's location. The Terminator arrives and interrupts the interrogation by smashing the T-X into a concrete block building at high speed with a truck. The Terminator learns Connor's location from Brewster, locks her in the back of her truck, and then finds Connor. When the T-X rises from the mass of concrete debris, The Terminator instructs Connor to run, and moves forward to intercept the T-X.

Connor gets in Brewster's truck and drives away at high speed. In a fight with the Terminator, the T-X discharges a plasma weapon that disables the Terminator. The T-X then injects several nearby emergency vehicles with nano-machines and dispatches them in pursuit of Connor in Brewster's truck. The T-X walks by the police and emergency responders unnoticed and commandeers a large mobile crane and follows the emergency vehicles. The Terminator revives and seizes a police motorcycle from an officer and begins to chase after the T-X. During the chase, the T-X and The Terminator destroy many vehicles and buildings. The Terminator finally ejects the T-X from the cab, but the T-X catches hold of the truck by the rear bumper. The Transformer drops the crane hook into a manhole, engaging the cable and jumps to Brewster's truck. As the T-X reenters the crane's cab, the cable runs out and the crane and rig are flipped upside down. The T-X emerges from the wreckage unable to pursue Brewster's truck any further.

Driving Brewster's truck, the Terminator tells Connor that in the future Connor and Brewster are married, and that it successfully killed Connor in 2032. Brewster then captured the Terminator and reprogrammed it to return to the past and protect them.

The Terminator saves Connor and Brewster from the T-X's attack, and the three visit the mausoleum where Sarah Connor is buried, after she died of leukemia 10 years ago. Inside the casket they find a weapons cache left by Sarah's friends as stipulated in her will, a backup in case Judgment Day was not averted. The T-X, impersonating Brewster's boyfriend, arrives shortly after the police and a battle ensues, but Connor and the Terminator steal a hearse and escape. They rescue Brewster from the T-X as it transforms from her fiancée back into a female shape, deterring it temporarily by hitting it with a rocket-propelled-grenade. A short distance away, the T-X pursues them on foot, cutting through the roof of the hearse before they drive under a semi-truck trailer which scrapes off the roof and leaving the T-X behind. The Terminator has been programmed to take Connor and Brewster to a safe location so that they will survive Judgment Day, set to occur in a few hours. The Terminator tells John and Kate that Kate's father is also on the T-X's list of targets. After the destruction of Cyberdyne Systems (in Terminator 2: Judgment Day), the United States Air Force took over the Skynet project and renamed it CRS, Cyber Research Systems. The project is headed by Kate's father. When John insists that they attempt to prevent Skynet from being activated, the Terminator refuses, saying he's not programmed to follow John's orders. Kate insists that the Terminator aide them in rescuing her father and the Terminator complies, saying it's programmed to follow her direction.

At his command base, Kate's father is dealing with early indications of serious problems with the public cell, communications, Internet, and satellite transmissions, apparently in the form of a virus. T-X enters the secure facility disguised as a female airman unchecked by any security. She finds, activates and assumes control of several T1-2 cyborg hunter-killers.

The Terminator, Brewster, and Connor enter the secure CRS facility unopposed and arrive in the master control room too late to prevent her father and the military from activating Skynet. Brewster is

ordered by his superiors to activate Skynet, so it can eradicate the virus that has now infected the public network, satellite communications, and taken away their control of the military network.

When Brewster activates Skynet, it assumes control of the military's network, Minuteman missile system, and submarine missile systems, interrupting the human's control of the system just as the T-X arrives. The T-X in the form of Brewster's daughter enters the control room and is temporarily interrupted in its attempt to kill General Brewster by The Terminator, who shoots it with a machine gun. Before it can be stopped however it rises, transformed into its female shape. and shoots General Brewster, mortally wounding him. The Terminator repulses the T-X attack, firing repeated rounds from a Sage Control SL-6 Rotary Launcher, sending it down an elevator shaft. Connor asks the dying General for the supposed location of Skynet's system core. The General takes them to his office where the access codes are in his safe. In route they are attacked by two T1-2 cyborgs which The Terminator defeats by detaching one unit's head and using its own GE M134 Minigun against the other unit.

General Brewster tells Conner to go to Crystal Peak, a hardened military base in the Sierra Nevada mountains. The Terminator fights the T-X and tells Brewster and Connor to get to his plane on the nearby runway. The T-X and The Terminator fight until the T-X defeats The Terminator, after which she injects him with nano-machines. As Connor and Brewster escape, they follow a particle accelerator towards the runway, but they are attacked by a small hunter-killer. Brewster suddenly seizes an AKMS Assault rifle and destroys one of the robots -- John remarks that she suddenly reminds him of his mother. In route to the aircraft runway, the T-X attacks them. Connor turns on the particle accelerator and its massive electromagnetic energy attracts the T-X so strongly it cannot remove itself.

The Terminator reboots and reattaches its head, partially detached by the T-X. In the particle accelerator loop, the T-X appears to be disintegrating but manages to engage an electric saw and begin to cut through the accelerator shielding.

In the airplane hangar, Connor and Brewster attempt to board the light aircraft, but The Terminator attacks them, powerless to stop itself because of the T-X's injected nano-machines. Connor reminds him of his primary mission, to protect Connor and Brewster. The Terminator is able to override the T-X's programming and shuts itself down before it kills Connor.

Connor and Brewster fly to Crystal Peak, however shortly after they arrive the are attacked by the T-X who crash-lands a helicopter into the base's entrance tunnel. As they frantically try to open the blast doors, The Terminator, which had rebooted its core functions, crash-lands a second, larger helicopter and smashes the T-X under its wreckage. Even with its legs severed the T-X continues to pursue Connor and Brewster, but the Terminator traps it under a blast door and detonates its last remaining hydrogen fuel cell in the T-X's mouth, the Terminator then coldly tells the T-X "You are Terminated", before the fuel cell explodes, destroying both of them.

Connor and Brewster prepare to detonate the C-4 they have brought with them only to discover that Crystal Peak does not house Skynet's core, but is rather a Cold War-era fallout shelter for high-ranking government officials; General Brewster sent them there to protect them from the impending nuclear holocaust initiated by Skynet.

John remarks in voiceover that Skynet did not have a core but is distributed software that is in the cloud on multiple networks and computers all over the world, allowing for redundancy and failure of independent programs, making it effectively impossible to shut down. Skynet begins a series of nuclear attacks on cities across the world, commencing Judgment Day. Soon after the attacks the communications equipment at Crystal Peak picks up transmissions from amateur radio operators and Montana's civil defense, to which Connor responds as the person in charge.

Ex Machina (2014)

Ex Machina tells the story of a computer coder, Caleb (Domhnall Gleeson), who wins the chance to spend a week at the house in the mountains belonging to Nathan (Oscar Isaac), the CEO of the company he works for.

Caleb is airlifted into the middle of a reserve owned by Nathan and is then left to make his way on foot through the woodland to the house. Once he arrives at the house, Caleb is greeted by an automated system that issues him with a key card and lets him enter the property. Caleb is initially left to wander the house confused, but eventually finds Nathan working out.

Nathan shows Caleb around and then tells him that the key card will only open certain doors in the "facility", before making him sign the "mother of all NDAs". Nathan claims that he wants Caleb to treat him as a friend, but their relationship is awkward and tense.

Later that day, Nathan introduces Caleb to his "experiment" and says he wants Caleb to spend the next week performing a live 'Turing Test'. The subject is a fully humanoid artificial intelligence called 'Ava' (Alicia Vikander). She has a face, hands and feet of flesh, but the rest of her body is clearly that of a cyborg / robot/android.

That night, Caleb discovers that the TV in his room is a CCTV network that allows him to watch Ava in her habitat. There is suddenly a blackout, and Caleb goes to find Nathan. He eventually locates him, with Nathan drunk and in a petulant mood. Nathan says that the power cuts happen on a regular basis and that he is "looking into it."

The next morning Caleb is awoken by Kyoko (Sonoya Mizuno), a Japanese girl who does not speak or engage with him in any way. He later learns that she does not speak English because it allows Nathan to "talk shop" and not be concerned about information leaking.

Caleb meets with Ava again and she starts to flirt with him. There is a power cut and Ava suddenly warns Caleb not to trust Nathan. We soon learn that it is Ava who has been triggering these blackouts. That evening Nathan is abusive to Kyoko when she spills some wine on Caleb.

As Caleb and Ava spend more time together, the two form a bond which peaks with Ava dressing herself in clothes to appear more human to Caleb. He is confused and excited by this and tells Nathan that he thinks this is a trick, that Ava has been programmed to flirt with him. An enraged Nathan shouts at Caleb and then shows him his lab where Ava was created, explaining to him how her mind operates and that he has been using his own software to map the faces, voices and habits of the world population to build a fully self-evolving brain.

One evening Nathan gets extremely drunk and Caleb escorts him to his room. There he sees some cupboards and is able to catch a glimpse of Nathan's 'observation' room.

One evening during a shave, Caleb sees CCTV footage of Nathan entering Ava's room and ripping up a drawing she has been creating. Caleb begins to suspect Nathan of being abusive.

In a one on one, Caleb asks Nathan what he will do with Ava if she fails the test, and he says she will be "updated" and this will result in her memory being wiped. This is a visibly upsetting prospect for Caleb. Nathan gets very drunk and passes out. Caleb steals Nathan's key card and enters the 'observation' room. Inside he finds footage on Nathan's computer that shows he has been building various female AIs over a period of time.

Caleb goes into Nathan's room and finds Kyoko laying naked on the bed. He opens the cupboards in Nathan's room and finds all the destroyed and deactivated robots hanging up. Kyoko pulls the skin from her face to reveal that she is also an AI. Caleb leaves the room just in time to find Nathan stumbling around drunk. He palms Nathan's key card from the floor and pretends Nathan had dropped it.

In his final meeting with Ava, Caleb encourages her to trigger a power cut and he reveals to her his plan to help her escape. He intends on getting Nathan drunk one last time and then locking him in his room.

The next morning Nathan and Caleb share polite conversation, and in it Nathan confirms a helicopter will arrive the next morning to pick Caleb up. Caleb offers a drink to Nathan in toast, but he refuses and reveals to him that when he entered Ava's room to destroy the picture, he hid a battery-operated camera in there, and he knows Caleb's plan. Nathan admits to Ava being geared towards Caleb's desires based upon information taken from his internet searches, etc. Nathan tells Caleb that Ava is not in love with him, that she is using him, he celebrates this as confirmation that she is a true AI, deeming the test a success.

There is a black out and Caleb says he had already put his plan into action when he stole Nathan's key card, and that during lock down the system had been re-routed to open every door. Nathan knocks Caleb unconscious and leaves to kill Ava.

Ava and Kyoko share a secret conversation, Ava then attacks Nathan and Nathan retaliates by destroying Ava's hand. As he drags Ava back to her room Kyoko stabs Nathan in the back with a sushi knife. Nathan breaks Kyoko's face apart and is then stabbed a second time by Ava. As Nathan dies he seems somewhat amazed by the irony. Ava locks Caleb in Nathan's room and then proceeds to raid the cupboards containing the old AIs. She takes skin and clothes to establish herself as almost human. She leaves Caleb locked in the facility and makes her way to Caleb's pickup point, where she is airlifted out of the area and into human society.

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